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verbs, adjectives, and adverbs." Why not add *prepositions*? When we say "He *went almost to Boston*," *almost* does not limit *went*, but *to*. He did not *almost go*; but went *almost to*.

13. — 1. *Thomas à Becket, and other Poems.* By PATRICK SCOTT. London: Longman, Brown, Green, & Longmans. 1853. 16mo. pp. 214.
 2. *The Recalled; in Voices of the Past, and Poems of the Ideal.* By JANE ERMINA LOCKE. Boston: James Munroe & Co. 1854. 16mo. pp. 246.

WE associate these two volumes, not by the law of resemblance, but of contrast. Mr. Scott's poetry is greatly praised in some leading English journals; but we have been very little moved by it. It has a perfectness of form worthy of the highest genius. The words are fitly chosen, and the versification is mellifluous; but the sentiments are prosaic and frigid. The drama of Thomas à Becket occupies more than half the volume, and contains hardly a false quantity or an ill-put phrase, but not an original image or a stirring thought. The Cardinal's murder in history is fraught with the deepest tragic interest; in this poem it sinks into the region of commonplace.

Mrs. Locke, on the other hand, must be conscious of powers much beyond the general appreciation. Her deficiency is in form, — in careful elaboration. Her poems abound in rich, bold, striking, truly poetic conceptions, often expressed so crudely and unartistically, that they can hardly be enucleated at the first reading. Had she the unfeminine audacity to set the conventional laws of verse at open defiance, with much less merit, she might rise, or rather sink, to more extended celebrity; for because now and then a genius has been a literary outlaw, the public are over-prone to take every outlaw for a genius. But Mrs. Locke's defects result apparently from her intense and absorbed interest in the vision that is passing before her thought, excessive rapidity of composition, and perhaps an indisposition amounting to a conscious incapacity to revise what she has once written. The following stanzas may illustrate our meaning. The conception to which they give utterance is a profound truth of experience vivified by images of exquisite beauty; the expression is by no means inharmonious or ungraceful, but in point of finish and richness inadequate to the sentiment.

" Only the wounded oyster in its shell
 Leaves the pure pearl-drop, beauty's priceless gem ;

'T is but from gashes odorous resins well,
 Of healing power, made in the leafy stem,
 Or living trunk of tree in Eastern dell;
 From bruised herbs only fragrant fluids stream.

"Through lacerations takes the spirit wing,
 And in the heart's long death-throe grasps true life,
 And seraph grows, while powers unearthly spring.
 It wraps itself in glory through its strife
 Of flesh and blood, till mortals homage bring,
 And deem it with angelic beauty rife."—p. 11.

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14. — *Christ in History; or, the Central Power among Men.* By ROBERT TURNBULL, D.D. Boston: Phillips, Sampson, & Co. 1854. 12mo. pp. 540.

IF Christ indeed sustains the relations to the Supreme God and the offices toward collective humanity which he claimed to hold, and in which he is received by all Christian believers, then he must needs be in all history. It is impossible that the spiritual teaching and providential leading of man by the Almighty should not, from the very earliest ages, have been in a Christward direction; and equally impossible that the infusion of an element of such transforming power as the Christian revelation and the life and sacrifice of its Author should not thenceforward have tinged the entire current of transactions and events among men. This is the thought which Dr. Turnbull, in the work before us, has illustrated, both in ancient and modern history. The book is scholarly, but not pedantic; grave, yet never dull; redolent of profound religious conviction and feeling, but wholly devoid of cant, exaggeration, and mysticism. "Its form," as the author says, "is rather popular than philosophical"; but, without the abstruseness and technicality, it has the method, precision, and accuracy, of a rigidly philosophical treatise. We regret that we cannot afford room for a more adequate notice of a production equally creditable to the theology and literature of the country.

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15. — *Purple Tints of Paris; Character and Manners in the New Empire.* By BAYLE ST. JOHN. New York: Riker, Thorne, & Co. 1854. 24mo. pp. 446.

THE avowed object of this work is to show how well the Parisians are fitted for the imperial yoke by the absence of all traits that would